

This Week's Attractions.

**************** Innocence" and "Sir Henry Hypnotized"; econd haif of week, the Frawley stock company, in "Shenandoah," "The Charity Bail," "An International Match" and "Sue."

phenm—All week, vandeville. and—All week, Hopkins' Transcreante Star spe

falty company. Hillss-All week, "Homen Hearts."

Regiment Band concert rand Avenue Church-Tuesday night, Guilmont organ recital

Tim Murphy, characterized as "the mar who made 'A Texas Steer,'" is announced for to-morrow night to present a highly rtistic double bill at each performance, corsisting of "Old Innocence," which is a three-act, humorously pathetic comedy, and the dramatic character painting, "Sir Henry Hypnotized." "Old Innocence" is Hyled a true picture of home simplicity, where the light and dark shades of life are delicately intermingled, a play adapted from the French comedy, "Les Petits from the French comedy, "Les Petits Diseaux," and possessing a character addrably adapted to this unctious comedian. The scene and plot of the play are laid New York, where Old Innocence, as ortrayed by Mr. Murphy, is a dear, old. hildishly inclined philanthropist, who has married a young wife. He is imposed upon and buncoed in all manner of ways, owing and buncoed in all manner of ways, owing to his readiness to listen to and sympathize with every tale of suffering presented. He is an easy mark for everybody, and everybody know it, and as a consequence his brother, whose character is just the opposite, instills into the poor, old childship inclined fellow the most sincere motives of distrust as to his fellow companions and jealousy of his young wife, hence many of the Old Innocence's best intentions and charitable purposes are thwarted by this hard-hearted brother, which occasions untold family troubles. thwarted by this hard-hearted brother, which occasions untold family troubles, hilarious climaxes and witty sayings. "Sir Henry Hypnotized" introduces Mr. Murphy in many of his famous impersonations of renowned actors and statesmen, including portrayals of Henry Irving as Mathias, John T. Raymond as Colonel Mulberry Sellers, Joe Jefferson as Bob Acres, Sol Smith Russell as Noah Vale, Lawrence Earrett as Cassius; Stuart Robson as Bertie and William Jennings Bryan, the "boy orator."

The theatergoers of this city should be interested in the fact that the Frawley company from the Columbia theater, San Francisco, will be seen at the Coates opera house next Thursday, Friday and Saturday matinee and evening when they will pro-

matinee and evening when they will produce four of the successes that created such a favorable impression at their home theater.

On Thursday night they will present "Shenandoah," Friday "The Charity Ball," Saturday matinee, "An International Match," Saturday night "Sue." There is no stock company outside of New York city that enjoys the popularity and success that has attended Mr. Frawley in all of his productions during the last tree years. Mr. Frawley has been an actor the greater part of his life and it is this long experience that has taught valuable lessons, consequently when he visits New York each year to select plays for his senson he secures his plays first and then engages his people to interpret them.

Nearly all of last year's favorites are still in the company, but as the present productions require a larger cast, there have been a number of important additions to the list of members.

Miss Blanche Bates is still playing the leading roles and she has met with unstinted praise during the last year, Miss Bates of praise of the grand prais

Miss Hanche Bates is still playing the leading roles and she has met with unstituted praise during the last year. Miss Bates is now considered one of the strongest and certainly is one of the pretitest women on the American stage. She will finish the present season with Mr. Frawley's forces and then will accept a most flattering engagement in New York. There have been notes in many dramatic columns that Mr. Frank Worthing had returned to London, but such is not the case as his name appears in the list of players that are to pears in the list of players that are to

No question of expense has been allowed to interfere with the selection of attractions for the occasion, with the result that the Hungarian Boys' band, of forty pieces, and a list of high class artists from all parts of the world will make the performance a wemorable or. of the world will make the performance a memorable one.

The band will present a musical programme happily arranged for the event, and popular airs will alternate with difficult classical selections. The great success which has attended the boy musicians

he Pacific coast promises well for stay here, and the novelty of the direction alone will doubtless excite Another big feature will be the great il-Instantst, Servais LeRoy. His tricks are said to be remarkable and mysterious and highly entertaining. The American biograph the Vesuviano quartet. Miss Ola Hayden, centra-tenor: Matthew and Harris, co-

centra-tenor: Matthew and Harris, comedians, Gallande, lightning clay molder Gruet, Beers and Gruet, grotesque acrobatic comedians, and Hayden and Hetherton, society sketch duc,
are also billed. In the American biograph
there will be some thrilling views, as well
as several exceedingly humorous ones, and
all will be presented in such realistic
fashion that it will prove more of an experience than a mere spectacle.

sistion that it will prove more of all experiences than a mere spectacle.

Gustav Walter, who has general manusement of the houses on his Orpheum fircuit, believes that his success in Kanus City will rival that of San Francisco. A strangely pathetic story was told member of the will provide identically the same shows and they will be seen at popular prices.

A strangely pathetic story was told member of the different companies playing in the city last week, says the critic of the Philadelphia Inquirer. It

And they will be seen at popular prices.

Hopkins' Trans-Oceanic company, next week's offering at the Grand, starting with matines to-day, February 6, is one of the best vaudeville organizations in this country. This company has thousands of admirers in every large city from Maine to California, and its entertainment has been witnessed by probably more people than that of any other vaudeville organization on the road. One of the greatest as well as the most expensive acts on the stage devoted to high class vandeville is the Nelson family of nine acrobats. They are this season the leading feature of this company. Two girls and seven men company. Two girls and seven men company. Two girls and seven men company the karno trio. The turn given by the karno trio. The furn given by the girls and the follows the furnition of the furnit

fit of the Firemen's Relief Association to aid disabled firemen.

"Human Hearts," a domestic drama by Hal Reid, one of the bookings canceled through the leasing of the Ninth Street for vaudeville purposes, will be the attraction at the Gilliss this week, opening with the matinee this afternoon. The play has run through several engagements in this city through several engagements in this city to good business. It has much or popular value, both in the story and characters, and is said to be acted this season by a stronger cast than has ever before appeared in the play in this city. Thesday afternoon a performance will be given for the benefit of the Hebrew poor of the city, and Friday night there will be a benefit for the Ffremen's Kellef Association. There will also be matinees Wednesday and Saturday.

the third concert of the Third Regiment band at the Academy of Music this after-

"Tresidential Polonaise" (Sousa), Overture—"Barber of Sertile" (Hossini), Cornet solo—"Sweet Marie" (H. O. Wheeler), Mr. George R. Bennett, Waltz—"Country Club" (A. O. Cheeler) Characteristic piece-"The Jolly Pickaninnies"

Peurner:
Tenor solo—"Cujus Anims," from "Stabat Mater"
(Rossini), Mr. Ben Hollenback.
Belero—"Souvener de Cadis" (Bosisio).
Idyli—"The Mill of the Forest" (Ellenberg).
Selection from "Faust" (Gosinod).
March—"Le Sousa" (Kate Chestnut).

March—"Le Sousa" (Kate Chestaut).

The new humoresque by H. O. Wheeler, which appears on this programme, is explained in the following synopsis;

A country band leader, who is considered an excellent cornet soloist, comes to Kansas City and applies for a position as solo cornetist in a well known band.

At rehearsal he was called upon to play his solo, and of course is anxious to show what he can do.

He selects for his solo "Sweet Marie."

a song which has just become popular in song which has just become popular in

a song which has just become popular in his native town.

The band men let him play a few bars of the melody, when to his surprise they begin to interrupt him.

He continues, however, and plays bravely on until he reaches the climax and his favorite "high note."

One by one the musicians rise and play the same note, which he had intended only for himself, and mad with rage he leaves the band room and the "band plays on."

Tuesday evening of this week, Alexandre Guilmant, perhaps the greatest of living organists, certainly the greatest living composer of organ music, will give a recital at the Grand Avenue church. The opportunity to hear such an eminent artist is a rare one indeed. Since his recent 'arrival in America the great Frenchman has been enthusiastically received by large audiences in nearly every large city east of the Mississippi. Last week he played in St. Louis to the full capacity of the largest church there, and for his Minneapolis recital, which follows that of Kansas City, all the seats have been sold, the capacity of the church being 1600, and the price of tickets being higher than the Kansas City scale. There has been a big demand for Tuesday night's concert, but there are still some very desirable seats left. The distinguished organist is brought to Kansas City under a guarantee by the Apollo Club, which will be heard in one number.

The Guilmant programme is a thoroughly interesting one, although there is a striking modesty in putting on only one of the organist's own compositions. The numbers are as follows.

Second concerto in B minor (Handel). n America the great Frenchman has been

M. Alexandre Guilmant is now in his 60th year, and wherever organ music is appre-ciated his compositions are held in high esteem, and it is safe to assert that of all nodern foreign composers for the instru-ment his name figures most largely in the programme of our organists' recitals. programme of our organists' recitals de holds the important position of professor of organ in the conservateire, Paris. He is also organist of the Church la Trin-ite to which position he was appointed in

but such is not the case as his name appears in the list of players that are to appear here.

Some of the latter additions to the Frawley company are Miss Schene Johnson, Miss Lilly Wren, Mr. Herbert Carr, Mr. William Lowers, Mr. Frederick Perry, Mr. George McQuartie, Mr. H.*D. Blakemore and Miss Eleaner Robson.

The old favorites are also all with the company and all have been welcomed here before. They are: Miss Madge Carr Cooke, Miss Phosa McAllister, Mr. Wilson Enos, Mr. George Bosworth, Mr. Frank Thompson, Mr. Frank Worthing, Mr. Frank Thompson, Mr. Frank

At Miss Louise Demmon's recital at the Washington Street Methodist church, be-tween Thirteenth and Fourteenth, Friday evening, February II, the following attrac-

tive programme will be rendered: "Kate Malony" (Dagmet), Miss Demmon. Bass soin-"Kings of the Road" (Bevan), Mr. John

"Pawpaws Ripe" (Sol Miller), Miss Deminon.
Soprano solo-"Boris" (Nevin), Miss Josephine Sib "The Story of Brother Antonio" (Allen), Miss Dem

Plane solo-Valse brilliante (Wienlawski), Mrs. E. C. White. "The Blacksmith's Story" (Olive), Miss Demmen. Bass solo-"Capture of Bacchus" (Dudley Buck),

Mr. John Reton.
"The Relief of Lucknow" (Lowell), Miss Demmon.

600000000000000 + 60000000000000 Stories and Gossip of the Stage.

him play, one night. Yes—the name of the company. Well, now, there! I forget," she said, looking off dreamily through the win-dow; "but I remember all about him." "Well, what was his name?" I asked. She gave me a name I was not familiar with. with.
"I do not believe," said I, "that I can tell you much about the gentleman you are inquiring after."
"Gentleman—yes, yes, he was a gentle-man, though he never wrote. He said he'd I did not stay with her long then, but

I did not stay with her long then, but soon went back to the theater. There were a number of articles I needed for the production that night, and along to the theater from the establishment toward evening a hamper was sent around. The young salesgir! I discovered was the errand girl on this occasion. She saw me and spoke to me.

There was a scene in the play where someone had, at last, found a clue which was to lead to the discovery of a lost sweetheart. He who acted the part of the deprived lover, who was just speaking the line: "Now-now I have found her," and moving to his exit, when, all trembling with excitement, my young friend hurriedwas passing from the stage.
"Why dign't you write" she said, as
they faced each other,
"You?" he gasped in surprise. "I did

Do you know those two got married! En' What's that? Oh, why, the reason I did not recognize the actor's name when she gave one at the store was because when they had first met he was playing under a stage name, and when our little happy reunion took place at the theater he had been playing for some time under his own. The success of Sousa's new opera, "The Price Elect," has started the Sousa fairy tales, but here is one that rings true. It is

tales, but here is one that rings true. It is a story of how Francis Wilson lost a success and a composer practicalA Sousa Iv found \$2.500. It was five years ago that John Philip Sousa was asked by the comedian to write the music to a libratio of J. Cheever Goodwin. Sousa at that time was anxious to obtain a hearing as a come opera composer, and he entered upon the work with so much enthusiasm that he soon compieted one act and part of another. At this point the comedian and the composer disagreed upon terms and arbitration was found impossible. Wilson has never been accused of being a spendithrift, and his invariable rule was to purchase outright and never pay royalties. Sousa refused to take less than \$1.00 for a three-act piece, and Wilson refused to pay more than \$1.00. Accordingly they agreed to disagree. About this time Sousa signed a contract with new publishers, who demanded a composition of him at once. The latter thought of the march he had composed for the Wilson

had netted Sousa more than Wison oner-ed to pay him for an entire opera, and up to date has paid the composer 355,000 to royaities, still making him handsome re-turns every month. That one musical num-ber would have carried the opera that Wil-son did not buy to a triumphant success.

Sardou has recently been appearing as an actor in Paris, but before an audience made up of the members of the company now rehearsing "Pamela" at the vaudeville now renearsing Pameia at the vanctions theater. One of the important parts in this is the Dauphin Louis XVII. It should be played by a child, but nobody hus yet been found capable of acting the role to the author's satisfaction. Sardou himself has been acting the role at rehearsals, and it is said that the actors are unable to restrain their that the actors are made to restain their tears, so pathetic is his performance of the unfortunate Dauphin. Whether that be true or not, the story is traveling over Europe, and the Sardou reclame is never allowed to diminish.

Mr. Charles Coghlan, the English actor, whose new play, "The Itoyal Box," has proved one of the most successful of the but two or three hits made in New York

but two or three hits made in New York
this season, has not been seen
in this city since he appeared
with Mrs. Langtry about nine
Coghlan's years ago. Mr. Coghlan is
one of the most unique figures
now on the stage, Born in
Paris, playing his first part in
French, he became the leading man of the
Prince of Wales' theater in London before Henry Irving had attained to any
conspicuous place, and was regarded as the
leading actor of the English speaking stage.
Before Mr. Irving made his great production in London Mr. Coghlan had produced
"The School for Scandad" and "The Merchant of Venice" on a scale of magnificence
previously unprecedented in stage history.
Mr. Coghlan produced the first play of his
own writing in London in 1872. It was
called "Lady Flora," and was put on at
the Court theater in London, then managed by John Hare. The piece made a
great hit and immediately established Mr. the Court theater in Londen, then managed by John Hare. The piece made a great hit and immediately established Mr. Coghlan's reputation os a playwright on the same plane with his ability as an actor. It was the production of this play that led to the paying to Mr. Coghlan of one of the greatest compliments of his career. Lord Hulwer Lytton, at his death, had left a five-act play with but three acts written. Lord Lytton, his son, was one of the "first nighters" at the production of "Lady Flora." The piece pleased him greatly and he sent word to Mr. Coghlan that if he would be willing to undertake to write the last two acts he would be glad to submit the manuscript. Mr. Coghlan agreed to the proposition made by Lord Lytton and received from him the manuscript of the play, which was produced at the Court theater in London in 1877 under the title of the "The liouse of Darnley." The play was a great was produced at the Court theater in London in 1877 under the title of the "Tha House of Darnley." The play was a great hit, Mr. Coghlan first came to this country in 1875, under the management of Mr. Augustin Daly, playing Alfred Evelyn in "Money." At that time he was the highest salaried leading man in the world, receiving \$125 for each performance.

in Luxury. thoroughly ing to find some man with capital or in-fluence to produce this play, but fortune frowned upon him and failure followed failure. Mr. McVicker being in need of a ring attraction for his playhouse invited erne to visit him and read his play. Mr. Herne to visit him and read his play. Mr. McVicker was charmed with the work. The veteran mangaer rechristened the work, alling it "Shore Acres" Subdivision" and under this title it was first produced at McVicker's on May 25, 1822. The production attracted but little attention; in fact, was accounted a failure, only one critic predicting great popular success for it. After running along for a week or ten days Mr. McVicker and Mr. Herne decided to rename the piece "Uncle Nat." The new little and the baritone, will sing a Mr. George Olmi, the baritone, will sing a Mr. George Olmi, the baritone, will sing a more factor of the Church of This World, at the Coates opera house, Mr. George Olmi, the baritone, will sing a more factor of the Church of the coates opera house.

e the piece "Uncle Nat." The new however, did not save the piece, and shelved for the other plays in Mr. lies shelved for the other plays in Mr. Herne's reperiodre.

When the stock company's season closed that summer Mr. Herne went East and began his structles all over again. Every well known manager was written or talked to, but no one could be induced to put money into a play that had proven a failure. In the end Mr. Herne had to give it up and he accepted an engagement to play a character part in a New York production. Fortunately or unfortunately he made such a hit in the part he played that he was given his two weeks' notice of disnissal, and again he had to begin his struggle. About this time, however, R. M. Field, a well known Boston manager, needed a new play, and hearing of Mr. Herne's work he sent his stage manager, Mr. Rose, to see Mr. Herne about it. Mr. Rose heard Herne read the play and his report of it convinced Mr. Field of its morits and shortly afterward arrangements were made for its production at the Boston museum.

Its success was pronounced, and it scored a run of lif representations, which was remarkable for Roston at that time, Mr. Field, believing it to be merely a local success, partied with his interest in the play to Henry C. Miner for \$1.500, and it is known that this astute manager in a single season has cleared over \$1.500, and it is known that this astute manager in a single season has cleared over \$1.500, and it is known that this six seasons with "Shore Acres" have brought him both tame and fortane. His fortune has been carefully invested, and with some of it Mrs. Herne has bought a fine residence in New York when Mrs. Herne bought the Southhampton place—there are ninety acres—it was a wilderness. It took her two years to clear it off, build the house, lay out the drives, and arrange all other details. The house is When the stock company's senson closed

due, in their sketch, "Pickings from Puck."

Genaro and Bailey, the novelty due, also delineators of negro melodies and dancers, concluding with their own idea of "A Cake"

Walk: "Henry Kessler, of Kansas City, by the possessor of a pure tenor voice of remarkable sweetness and volume. Vinte DeWitt, who has gained popularity and recognition for her remarkable talent as a vocalist and cornet soloist. The week will be devoted to the second annual bene-"

Always have "77" handy for con place—there are ninety acres—it was a wilderness, it took her two years to clear gramme and she will sing." "Are you gramme and she will sing." The house is a two and one-half story Queen Anne. Mr. Herne loves the sunlight and his better below the sum into it all day long. On the first floor there was a must room, wilked up to the wicket. "Do you wish the company; yes. I went to see

"Oh! the company; yes. I went to see

"Oh! the company; yes. I went to see

most unique. In it there are over 200 authors' copies of more or less noted books, including rare editions of Eugene Field's and James Whiteomb Riley's poems, which Mr. Herne particularly admires.

A portion of the grounds is laid out in gardens, and there is also a small farm. The grounds stretch along the shore of the bay for nearly half a mile. There is a small dock where yachts may anchor, bath houses, and any number of small boats. Mr. Herne is a member of the Sar Harbor Yacht Club, and his yacht Gretchen has Yacht Club, and his yacht Gretchen has carried off a number of prizes, Mr. Herne's place is known as Herne Oaks.

Not many of our theatrical companies venture so far away from "The Rialto" as Hawali, for taking it from the theatrical business standpoin it is a most appalling "jump" to spend over a week

Hawaii, for taking it from the theatrical business standpoin it is a most appaling "jump" to spend over a week on a steamship each way to play, at the very most, ten to lifteen preformances. Mr. Archibald, who is manager of the business end of the Frawley company, which plays here this week, in speaking of the present tour of the company, told a few interesting facts regarding a trip to the island republic. "It was not the first visit of the Frawley company to the islands and so we were more than heartily welcomed when the great ocean liner sailed into the harber on the afternoon of the opening date." said Mr. Archibald. "There was not a single member of the company but had some friends in the crowd. Every man, woman and child in Honolulu makes a rush for the landing as soon as the steamer is sighted, and all are inden with flowers that are beyond all description.

"The first night went swimmingly in every sense of the word for no one had had time to recover from the effects of the voyage and the stage seemed to be at an angle of about forty-five degrees all the evening. It took about three attempts to locate any object that anyone wanted to pick up and the good people might have had doubt as to the sobriety of the players had they not seen the symptoms before.

"It would be hard to find such an audience as greeted those players on that night, in one box was President Dole and his party, and directly opposite sat Princess Kaiulanl, who is the royalists Idol and who would sit upon the throne in event of the full of the republic. The princes was accompanied by her father, Hen. A. S. Cleghorn, and in the adjoining box sat Minister Sewell, the American representative, and his party, which included a United States senator and an American derival Sheridan whose famous ride is shown in the piece.

"Every spare moment that the members of the company had they put in at moon of the company had they put in at moon of the company had they put in at moon.

strangely enough he was a nephec of General Sheridan whose famous ride is shown in the piece.

"Every spare moment that the members of the company had they put in at moonlight bathing at Weikiki, driving, sailing and a hundred other delights that the island affords.

"One of the prettiest customs of the little republic is the use of 'lays' when a guest is departing. They are large wreaths of flowers and as one is leaving they are hung about the neck by those left behind. As the steamer casts her moorings it is the custom to throw them into the water and the sight of this carpet of flowers in the steamer's wake is beautiful indeed. The use of 'lays' is an old Kanaka custom that will never die out as it is one of the prettiess entiments that abound in the native circles. It is a sight long to be remembered when the steamer slowly moves out to sea and toward home, to see the crowds all dressed in white, waying 'Aloah.'"

New York, Feb. 5.-What was looked forward to as the most important event of the season was the performance of "Die Walkure," with Mme. Nordica as Brunnhilde at the Metropolitan opera house last night, this being the first time she had essayed this role in this city and her initial performance this season.

This role was well conceived by Mme. Nordica, who was in good voice and she lent to the part a tragle intensity. In some parts it seemed as if she were a little out of her realm; in others she reassured her audience by an intelligent handling of the work. the season was the performance of "Die

work.

Mime. Gadski, Emil Fischer and Ernest Kraus were approved last year in the characters which they assumed and they returned to their task with finer art and better voices than before.

"Speaking of acting," said Richard Mansfield one day last week, "it is a most difficult art and I presume few realize how many elements enter fato the production of an important play or the development of a successful character. After everything possible has been done to

possible lins been done to guard against failure at any point, the unexpected often happens and a scene is ruined. "For example, the actor may study his lines with the utmost care, going over them time and again in different ways until at last, he seems to find the very best method of expressing the meaning and creating the

the best efforts of the actor. In the excitement and annoyance of the moment the exact meaning of the incident as he intended to convey it to the audience will be lost, and when the curtain falls he goes to his dressing room feeling quite upset and discouraged. Sometimes unusual noises on the stage or in the audience break in upon a scene to such an extent that the most carefully rehearsed effects are rendered of no value. The other characters are rattled, forget their cues and the business of the scene, while I am painfully conscious of the fact that I am giving the very shade of meaning to the scene or to the lines which it was my desire to avoid. "Confusion in the audience is a most aghit. Mr. Coghlan first came to this country in 1876, under the management of Mr. Augustin Daly, playing Alfred Evelyn in "Money." At that time he was the highest salaried leading man in the world, receiving \$125 for each performance.

If you want to get rich in a hurry write a successful play.

A little less than six years ago James
A. Herne entered into negoliations with the late J. H. McVicker for the production of a new play which Mr. Herne called "The Poverty and Hawthornes." Mr. Herne which it was my desire to avoid. "Confusion in the audience is a most agravating form of disturbance to the actor. It often renders his words inaudible and brings down upon his head criticisms that are not deserved. Indeed, a dramtic performance depends upon so many details, all closely allied and each fitting into the entire scene. The average theatergoer is not aware of these facts. He does not know anything about the intricate maching every of a dramatic production or the possibility of some sort of failure at every point in the performance. his disappointed and disheartened. For rs he had been try with capital or inplay, but fortune

I full was a subject to the control of the c whereas I may have been the victim of many annoying incidents of which the audience can know nothing.

"As I have said, the art of acting is particularly difficult, in consequence of all the uncertainties that beset one whenever he goes on the stage. But I probably suffer more than anyone in the audience when such things occur, because I realize more fully what we are trying to do and to what extent we have failed of our angeliance.

of This World, at the Coates opera house, Mr. George Olm), the baritone, will sing a new song, "The Holy Gates," with words by Mrs. Olmi and music by Mr. Reginald

Barrett. The words are as follows: An angel steed with a flaming sword, And firmly barred my way: While there beyond shone the Holy Gates

Bright with the light of day. Oh, let me pass, I trembling cried;

"Their mortal week, look there below At what thou hast left to-day." And as I turned my shrinking face Toward the earth with its joy and pain, I saw the form of one I loved With arms outstretched in vain. 'Let me go hack.' I humbly craved, And lot the angel sighed:

While there beams, where all w The Hely Cates assum wide. "The face of God let me behold

Just once der I drawt.

'The face of Ged,' the angel said,
'Is stamped on every heart.'
And as he speke a plations voice.
Came floating on the as:
'My child, return,' it postly said,
'For I am everywhere.'

Melba was financially interested in this season's grand opera, says a New York correspondent. While standing near the box office of the Metropolitan the other forenoon I was a silent witness to a pretty in-Melba cident that serves to clinch that statement. Inside the

A few days ago I told you that Mme

Story. roomy ticket booth sat a lady who was holding converse with the disburser of expensive pasteboards. Two women, apparently belonging to the comfortable class, walked up to the office, and after one of them had placed a gloved finger on a certain row on the diagram she looked up and said: "Are you sure Melba will sing at the Sunday night concert?" The genial gentleman smiled as he rolled: "Madame Melba is on the programme and she will sing." "Are you quite sure that Melba will sing." persisted the woman who did the talking. The box office attache was about to reply when the lady inside plucked his sleeve, whispered some words in his ear and then

voice was so tuneful that I drew nearer in order to see what was going forward. "Yes," said the hesitating one, "provided we can be assured that Melba will sing. We don't care about paying so much for tickets unless we can hear Melba." The lady inside smiled as she reached for two tickets in the rack. "Well," she remarked, as she produced the admissions. "Melba will sing on Sunday night. You can rest assured that Melba will sing." The seats were purchased and the satisfied women were about to retire when a sweet voice from the inside halted them with the words: "Don't you know me?" The spokeswoman rather snappishly responded: "No. we don't." "Well, my dears, I'm Melba, and I'll sing for you on Sunday Melba, and I'll sing for you on Sunday

TORAMATIC AND MUSICAL NOTES. ****************************

Patri has \$2 000 000. Marie Corelli has dramatized her novel, "Barab bas."

Bichard Mansfield will produce "The First Violin" in Chicago this week.

William Terriss was a fatalist. He often said, "I know I shall be killed some day."

Aubrey Bouckault and Paul Arthur are in the cast of "Trelawney of Wells," produced in London.

Joseph Jefferson has asked Rose Coghlan to play Mrs. Malaprop in his production of "The Rivals" next season.

The date of Carl Busch's composers' concert has been set for the afternoon of February 25, at the Coates opera house.

Minnie Buprec has been engaged to play the ingenee role in "The Heart of Maryland," when that play goes to England in the spring.

The third annual concert of the Rosenberg sisters, The third annual consert of the Rosenberg sisters plantst and violatist respectively, will be given at Lyceum hall Wednesday evening, February 16. Playwright—"Ben't you think we would better try this play outside of New York at first." Manager— "I don't dare." Playwright—"Why not?" Manager— "It's too indecent."—Life. A testimonial entertainment will be given for Mr. David C. Bangs on the evening of Pebruary 24. Mr. Bangs will give a number of his best readings, and will be assisted by several popular vocalists and instrumentalists.

Karl Scotnag, the vounger brother of the famous sincer, Henriette Seniar, recently celebrated his 76th

sincer. Henriette Soniar, recently celebrated his 70th birthday. He is an actor, and has won much success in Germany as a conceilar; he has also appeared in thils country successfully. He is the author of several plays.

William Cities. William Gillette says he built his play of "Secre

William Gillette says he built his play of "Secret Service" around the incidents in the telegraphic offices in the third act. This is certainly a powerful and interesting situation, and fully sociatins the excitement and intense interest aroused by the thrilling "brother seene" at the close of act 2.
"I began Hie," said Sir Henry Irving, "as a poor boy. I was denied even the advantages of a common school situation. I entered upon my theirreal career when not more than II years of age, and the struggle to gain even the means of the poorest living was not the ensest imaginable."

The programme for the ninth Philharmonic concert, which will be given at the Coates next Sunday sifternoon, will include a reverie for strings by Harold Hays, of this city, the minust from Massenst's "Manon," the familiar Haff cavatina, the overture to Auber's "Zanetta" and a Strauss waltr.

Hoy's piece in which Herry Gilfoil will star is

Hoyt's piece in which Harry Gilfoil will star is walled "Second Childhood." Gilfoil will impersonate a man wobse early life has been spent in industrious solitude, working for his poor relatives, while his James O'Neill, in Sir Henry Irving's stirring dra-natic tale entitled "The Dead Heart," will be one of

manic tale entitled "The Dead Heart," will be one of this season's most important events in this city. Mr. O'Neill's production will, it is said, be an exact copy of Irving's, and of the one which Mr. O'Neill himself first gave five years ago in Chicago. Mr. O'Neill himself first gave five years ago in Chicago. Mr. O'Neill himself first gave five years ago in Chicago. Mr. O'Neill will be seen at the Coates February 14, 15 and 16 in "The Dead Heart" and "Monte Cristo."

"The Mysterious Mr. Bugle," which is to be seen here shortly, was produced at the New York Lyceum theater early last spring, and ran way into the hot weather. It is described as a logitimate farce. In construction and treatment it resembles the best farces of the French school, only with none of their uniavory suggestiveness. The principal players are Joseph Holland, Gretchen Lyons, Edgar Norton, Winna Shannon, Joseph Kilgour, Charles Collins and Agnes Findley.

Maurice Barrymore is to have another chance with

Agnes Findlay.

Maurice Barrymore is to have another chance with the part of Captain Thorne in "Secret Service." Since William Terriss' death the part of Thorne has been played at the Adelphi. London, by Herbert Waring. Manager Gatti has sent word to Charles Froman, asking if he won't send over some actor capable of making a success of the part as soon as possible. Mr. Barrymore is Mr. Frohman's choire, and Mr. Gillette has also proposed that he should been as soon as Barrymore has insished his fortulght's engagement in the "continuous" at Proctor's.

The Baye' Hunggaran band, which will appear at engagement in the "continuous" at Proctor's.

The Boys' Hungarian band, which will appear at the Orpheum this week, is said to have a repertory of over 400 selections, including popular airs and marches, operatic and classical numbers, and their wild Hungarian crardas. The tambourist of the band is only 6 years oid, and the oldest boy in the organization is only 16. The band has ten solution, and the instruments used by the boys, are the same as used in Austrian military bands. Schilzonyi Niklas, the Rapelmeister, is 22 years old, and is a greatest of the musical department of the Austrian Military school at Billed, in Southern Hungary.

The first piece in which Miss Julia Arthur appeared in support of Six Henry Irving was "The Corsican Brothers," and Miss Arthur tells an amissing incident that occurred at the very commencement ing incident that occurred at the very commencement of her experience at the Lyosum theater. After Irving but engaged her be sent for her and saked if she had any completing the complete the sent for her and saked if she had any constitute or reliable structes are rehearing on Sunday. Miss Arthur replied: "W I was with a stock company in California I frequ

has never yet when a pass by plete a consely for Tim Murphy, but again with assistance, this time joining hands with Frank L. Fixley, a Chicago newapayer man. The play in to be called "The Carpetliagger," and covers a period of about two years after the civil war, when certain aspects of mourchy entered into the government of some of the Southern mates. Tim Murphy will improve the carpetliagues of the consequence of Missistance.

deed, equal, if not superior, to that of Maverick Brander in "A Texas Steer."

"What Happened to Junes," one of the liveliest and most hilariously diverling forces of the times, will be seen at the Grand opera house beginning Sunday, February II, with such clever people in the cast as George C. Bunitare, Jr., George Oher, William Bernard, Reuben Fax, J. H. Cope, Cecil Kinganon, Harry Hoss, Anna Belmann, Kantrya Osterman, Mattle Ferguson, Florence Robinson, Mrs. E. A. Eberle and Rose Stuart. "Jones" has had a very successful run. The story of "What Happened to Junes" is one of those narratives that doesn't sound well on paper. Jones is a drummer who sells hymabooks and playing carda-one as a steady, the other as a side issue. Jones has lost his contraits in a scuttle with a policeman. To bridge over this damning fact he dons the ministerial garks of the blahop of Baliarat, Goodly's brother, who is expected to pay a visit to the Goodly household. Complications—complications with strip, with the typical amornus spinster, with the usual heapenching wife, and with sverything and everybody in sight—complications, the first of the Goodly household. Complications—the first of the Goodly household. Complications with strip, with the typical amornus spinster, with the usual heapenching wife, and with sverything and everybody in sight—complications, the first of the Goodly household. Complications which, furtious and hewildering. Arrival, of course, of the real bishop, Confusion of the real bishop, who is mistaken for an escaped lunatic.

A Subterranean Convent.

From the Philadelphia Record. A most remarkable convent is to be found in the catacombs of the Russian cathedral at Kiev. Deep down beneath the magnificent cathedral are miles of subterranean corridors lined with cells, subterranean corridors lined with cells, in which 1,59 ascettes perform their drily devotions and duties, live, eat and sleep in the grim company of their predecessors. For a short time each day they ramble in the beautiful gardens surrounding the cathedral, only to return from the fugitive glimpse of paradise to the dark damp cellars where they live their "death in life." The cathedral, which rises above them, is of a splendor of which the untravoled Westerner has no conception. Its walls are covered with plaques of gold and silver. The images are enshrined in richly jeweled frames of gold, and before them hang hundreds of thy lamps, gleaming like multi-colored jewels.

Old Firemen Say

that the first fifteen minutes of a fire often decides the fate of a building. It is the same with Grip and Colds, if you have "Seventyseven" handy to take at the first sneeze or shiver, the disease is cut short. Whereas delay may mean Pneumonia.

Always have "77" handy for

WEEK STARTING MATINEE TO-DAY AT 2:30.

. . . TO-NIGHT AT 8:15. . . .

FIREMEN'S RELIEF ASSOCIATION. THE GREATEST VAUDEVILLE SHOW IN THE WORLD.

HOPKINS'

Trans-Oceanic

STAR SPECIALTY CO. HEADED BY THE 9—NELSONS—9 The Greater BY THE 9—NELSONS—9 Acrobats On Earth.



Karno Trio, Will H. Fox, The Sidmans, Morton and Revelle, Vinie DeWitt, Genaro and Bailey, Henry Kessler.

Next Week-Original Production "WHAT HAPPENED TO JONES."

6an Francisco, Cal., Estab. 1887 Los Angeles, Cal., Estab. 1894 Sacramento, Gal., Estab. 1897 GUSTAV WALTER. DIRECTOR GENERAL NEW YORK OFFICE, Revillon Building, 13-15 West 28th St.

CHICAGO OFFICE. 611 Schiller Building (FORMERLY NINTH STREET THEATER.) KANSAS CITY'S SOCIETY VAUDEVILLE THEATER. Inaugural Performance To-day (Sunday), Feb. 6.

KNABEN KAPELL

HUNGARIAN BOYS' IMPERIAL MILITARY BAND (FROM BUDA-PESTH, HUNGARY.)

40—Natural Born Musicians—40 Under the Direction of the Hungarian Magnat, Nik-

THE GREATEST MUSICAL NOVELTY OF THE AGE!

The coming of this great band of instrumentalists to Kansas City is an extraordinary event, and is found to excite infense public interest. Their repersoire unlimited, it embraces standard, popular and clause compositions, which they play with great precision and expression. Their presentation of their weard native melodies is truly marvelous—their Crardas, especially, being played with such enthusiasm and magnetic effect that they never iail to excite the deepest emotions in an audience.

American of SERVAIS LE ROY

Europe's Greatest Illustonist and Magician.

MISS OLA HAYDEN,

VESUVIANO OPERATIC QUARTET Direct from the San Carlo Wm.-Matthew & Harris-Nelle Pin de Siecle Mirth Provokers

Prof. GALLANDO, Gruet, Beers & Gruet, Groterque Comedy Acrobats. Lightning Clay Modeler.

THE GREAT AMERICAN BIOGRAPH. Realistic Life Scenes by the Most Perfect Projectoscope Machine Yet Invented HAYDEN & HETHERTON, SOCIETY COMEDY SKETCH ARTISTS.

OPERA HOUSE

Parquet, Me and Mc: Dress Circle (Reserved), Mc: Callery, 10c; Box Seats, 75c. MATINEES-WEDNESDAY, SATURDAY AND SUNDAY.

February 7, 8, 9,

MATINEE WEDNESDAY.

The Man Who Made "A Texas Steer" Famous, to 2-ARTISTIC ACHIEVEMENTS
AT EACH PERFORMANCE-2

Old Innocence! Funnier than "A Texas Steer,"

The Sensational Dramatic Novelty, "Sir Henry Hypnotized!"

A Guarantee to the Public-If you don't like "Old Innocence" you can get your money back between the second and third acts—no scoper, no later.

.

The Greatest War Play Ever Written SPECIAL SCENERY FOR ALL PRODUCTIONS Thursday - Bronson Howard's famous

The Latest New York Successes.

Thursday, Friday, Saturday,

February 10, 11, 12, THE

FRAWLEY

Direct from the Columbia Theater, Sen Fra

"Shenandoah." Friday-Belasco and De Mille's society some trama, "A Charity Ball. Saturday Matines-Augustin Daly's society see

"An International Match." Saturday Night-Bret Harte's beautiful story Bolinas Piains, "Sue."

Prices-25c, 50c, 75c, \$1.00. Seat sale begins Monday, February %.

February 17, 18 and 19-HENRY E. DIXEY.

OPERA HOUSE.

Pebruary 14, 15 and 16-JAMES O'NEILL

SPECIAL MATINEE TUESDAY, FEBRUARY 8TH, 2 P. M.,

Prices 25c, 50c, 75c, \$1.00.

'Human Hearts" Co. For Sweet Charity's Sake,

Under the Auspices of HEBREW LADIES' RELIEF ASS'N

have volunteered the services of the full company. The Opera House was also kindly donated by Manager J. L. Buford.

The "Human Hearts" management

Prices, 10c, 20c and 30c. GILLISS OPERA HOUSE ONE WEEK.

BEGINNING SUNDAY, FEBRUARY &
Matiness Sunday, Welnesday and Saturday.

HAL REED'S Beautiful Play. HAL REED'S Brautiful Play.

HUMA. High AFC TS!

Presented With the Same Powerful Cast as in New York City.

Prices—15c, 25c, 55c and 56c.

Seats now selling at Box Office. Prices for Wednes-Frices-15c, Lic. 25c and 56c.
Seats now selling at Box Office. Prices for Wednesday and Saturday Matiness-15c, 25c.
Next Week-South Before the War-50 People.

The only absolutely fireproof hotel in Kansas City. American. European.

The KEELEY INSTITUTE. 716 West Tenth St. (University Club Building)

Firemen's Benefit

We all desire pleasure, but pleasure is double when we

IF YOU ARE GOING TO ATTEND ANY PERFORMANCE OF THE Hopkins' Trans-Oceanic Vaudeville Co. at the Grand ? from 7th to 13th of February 2

> purchase your tickets from the firemen and thereby aid the Firemen's Relief Association for the benefit of crippled and disabled firemen.

2 Tickets for sale at all En-



gine Houses.

BAGGAGE INSIDE 23d St. and Woodland

avenue. The finest line of Carriages in the city.

Prompt and reliable. E. M. Powers, Pres. and Manager. A. G. Barnett, Treasurer. 7th and Broadway, Kansas City, Ma.

Kansas City, Mo. THE JOURNAL, 100 A WEEK